

STAGE STARS TO BE SEEN IN METROPOLITAN THEATRES

PLAYS
AND
PLAYERS
BY
BIDE DUDLEY

Clara Joel has been engaged by Selwyn & Co. to head the cast of a second company which will present Robert McLaughlin's play, "The Eternal Magdalene," in the South shortly after the first of the year. She will have the role of The Woman, which was created by Julia Arthur in the company now playing at the Forty-eighth Street Theatre. In selecting Miss Joel for the part the management has undoubtedly taken into consideration the fact that she is very popular in the South. She went down there first as Mary Turner in "Within the Law," and made a distinct impression. Miss Joel has been back there in several other dramas and her popularity has invariably been attested by the remunerative business her companies have done.

A NEW BRAND OF PLAY.
Roi Cooper Magrue will write the book, Frank Craven the lyrics and John Golden the music for what they call "a musical morality play," which will be a feature on the programme of the next "Lamb's" gambol. They have begun brushing up on rhymes, tunes, morals and such.

RATES TO GO UP.
It has become known in the theatrical district that the Interstate Commerce Commission is to allow the Western Passenger Association to put in effect the advance in passenger rates it filed last April. This will mean higher rates in the territory between Chicago and the Missouri River. The proposed advance was held up last April pending a hearing in which the theatrical interests took an active part in an effort to prevent the raise. The new turn of affairs means that it will be more precarious financially to send shows into the district affected.

OLD ONES ARE PROSPEROUS.
While numerous of the managers are complaining about the lack of business for theatrical attractions on the road, Wallace Cutter isn't and neither is Earl Burgess. Mr. Cutter doesn't claim to have the most stupendous production in the world, but he is making money. He is presenting "Peck's Bad Boy" on the one-night stands at 10, 20 and 30 cents. It is reported on good authority that his largest salary is \$30, and that goes to the advance man. Mr. Burgess, who has the same authority, has cleared more than \$1,500 in three months with his little troupe. Mr. Burgess is dropping in here and there with an "Uncle Tom's Cabin" company, and reports say he is doing exceedingly well. At any rate, he's wearing that big diamond headlight in his tie.

CASTLE STILL HERE.
Vernon Castle, who has a plan to join the British Aviation Corps and help fight the Germans, doesn't seem to be making much progress toward it. He has been doing considerable dancing—for pleasure only—lately in the Broadway stage places. At Barnum's Domino Room Thursday night he favored the assemblage with an exhibition of his skill on the trap drum. Can it be that he is to give the silver one more chance to settle the struggle before he takes hold?

WALTER TO THE TRENCHES.
Earl Walter, a British subject, who has been doing dramatic criticism for the Kansas City Star, has obtained a leave of absence and has sailed for England to join the soldiers in the trenches.

GOSSIP.
Interested—He's single now. That's all we know about it.
Julius Eckert Goodman's play, "The Point of View," is to be made into a film.

"Ruggles of Red Gap" is to open at the Fulton Theatre Christmas Eve. William R. Hill is to be advance man for "Town Topics" for two weeks. Then he'll assume a like position with "Watch Your Step."

The Art Drama Players will give a performance before the New York Theatre Club at the Hotel Astor Tuesday afternoon, Dec. 21, of W. S. Gilbert's comedy, "Sweethearts."

Somewhere, name unknown, has given Maude Adams of "The War of the Worlds" an enormous Persian cat whose purr sounds like a well-developed case of asthma.

The Green Room Club will be represented at the Charles Klein Memorial services at the Hudson Theatre Sunday afternoon by a committee headed by Tom Barry and Augustus MacHugh.

Oscar Bodin yesterday completed his fourth year as conductor of the Winter Garden orchestra. Members of "The World of Pleasure" playing there gave him a gold-tipped baton.

Otis B. Thayer, who makes the Lariat brand films at the Garden of



the Gods studio, Colorado Springs, is giving Broadway the once over. He says to hold tight—there's a big deal on the way.

Harland Tucker and Beatrice Prentiss are now in the cast of "Making Dick Over," the play the Gamut Club will present at the Candler Theatre at a special matinee Dec. 23.

Leo Hodges Mitchell, formerly press representative for Winthrop Ames, has written a story book for children and has placed it with a publisher. Florence Rockwell is doing well at the Burbank, Los Angeles. Finishing in the film, "He Fell in Love With His Wife," she became a star with the Morocco stock company in "The Leading Lady," and the run of the play has already been extended.

Grace George and her Playhouse company will present "The New York Idea" Tuesday afternoon, Dec. 23, and "The Liar" Friday afternoon, Dec. 24. These performances will not interfere with those of "Major Barbara."

"MERRY MOMENTS" TUNEFUL.
"Merry Moments," the new musical revue at Reisenweber's, is a fast-moving, tuneful little affair with pretty girls and costumes. The principals are Al. B. White, Nellie Brewster, Bobby Folsom, Elizabeth Burch, Hazel Crosby, Warren Jaxon and Mabel Jones. The songs, especially those rendered by Mr. White and Miss Folsom, are new and are presented in a sprightly manner.

SUCH A JOKE.
"What is the sign of the cross?" asked Grace Valentine of a friend last night.
"A play, isn't it?" asked her friend.
"The cross is the sign of the cross," said Miss Valentine in a positive tone.

FOOLISHMENT.
An Actor Montage St. Claire saw eggs come sailing through the air. The stage seemed like a battleground. For shells were bursting all around.

FROM THE CHESTNUT TREE.
The chef has prepared some oxtail soup and calves' brains.
"Very commendable of him."
"Why?"
"He's made both ends meet."

WAR'S NEW DEVICE,
THE WIRE BARRIER,
IN WORLD'S FILMS

Electric Entanglements Are
Shown With All Their
Deadly Powers.

How frequently the barbed wire entanglements are referred to in the war despatches. But who can conceive what those entanglements are like? One person imagines they must be something like cattle fences. Another thinks they are just a series of lines of wire. They are used to be something like that. But they are nothing like it to-day.

The despatches tell of these wires being highly charged with electricity. Soldiers were supplied with insulated ladders to cut a way through. The Kaiser's private war auto, to cut its way, had great scythe-like knives curving from front wheels to roof.

Some of the scenes in "Fighting in France," the official French Government motion pictures being exhibited under the auspices of The World, show these new entanglements. They have to be seen to be realized. A cut could not get through. No cutting would avoid circuit the electric current. In fact, as the soldier with the pliers cuts one wire others would fall upon and electrocute him.

One glance at the official pictures, which are on continuous exhibition to-day at both the Forty-fourth Street Theatre and the Fulton Theatre, explains why it is that the wire entanglements of to-day have to be blown to pieces with high explosives, because there is no other way of getting through them. It also explains why bodies once entangled cannot be rescued, but have to be left hanging in the wires.

How these wires are got into position is one of the mysteries of the war. Only by seeing them in the pictures taken for the National Archives of France and loaned by the French Government to The World through E. Alexander Powell, its war correspondent, can the nature of this gigantic task be understood.

Besides the continuous daily exhibition at the Forty-fourth Street and Fulton Theatres, these pictures may also be seen to-day and to-morrow at these three Keith houses—the Colonial, Broadway and Sixty-second Street; the Alhambra, at Seventh Avenue and One Hundred and Twenty-fifth Street; and the Orpheum, on Fulton Street, near Flatbush Avenue, Brooklyn, afternoon and evening.

Plays for the
Coming Week

THE first of four new productions scheduled for next week is "Katinka," a musical play by Rudolph Friml and Otto Hauerbach, that Arthur Hammerstein will present at the Forty-fourth Street Theatre on Thursday night. The author tells how Katinka, a Russian maid, is tricked into deserting her sweetheart, Ivan, and marrying an old man named Boris, who is the Russian Ambassador to Austria. Boris has a wife living at the time of his marriage to Katinka, and the puzzle is for Katinka and Ivan to find Mrs. Boris. In the cast will be Adele Rowland, May Nanduin, Edith Decker, Franklin Ardell, Samuel Ash, Adolph Robbins, May Thompson, Edmund Makall, Count Grimaldi, Edward Gurnand, Nina Napier, Norma Mendoza, Albert Sackett, William J. McCarthy and Dan Baker.

"Very Good, Eddie," a musical piece founded upon Philip Bartholomae's farce, "Over Night," will be offered at the Princess Theatre on Christmas Eve. The libretto has been written by Guy Bolton, in collaboration with Mr. Bartholomae, while Jerome Kern and Schuyler Green have provided the music and lyrics. Among the members of the company are Ernest Truax, Alice Dovey, Ada Lewis, Anna Orr, Helen Raymond, Jack Hazard, Oscar Shaw, John Willard, James Lounsbury and Guy Kendall.

"Ruggles of Red Gap," with Ralph Herz in the title role, comes to the Fulton Theatre on Christmas night. The comedy is a dramatization by Harrison Rhodes of Harry Leon Wilson's story of the same name. A young American, Ruggles, is in the town of Red Gap, Wash., while visiting Paris, become acquainted with the Hon. George, the rather careless son of an aristocratic English family. In a poker game the Hon. George loses his valet, Ruggles, to the socially ambitious Mrs. Edie, who needs him for the grooming of her socially impossible relative, Cousin Egbert. The second act shows the fate of Ruggles in the Montmartre section of Paris, where Ruggles, in company with Cousin Egbert, gets his first taste of American democracy and incidentally too many tastes of French wine, which elicits from Cousin Egbert the approval.

TALK ABOUT GOLDEN TEETH!

This Molar a Precious Gem, for Former Owner Gets \$5,000.

William Peck, a mechanical engineer, had a toothache in October, 1911, and went to Dr. Perry R. McNeill of No. 500 Fifth Avenue to have the molar extracted. The dentist pulled the tooth and Peck went home.

Soon showed symptoms pronounced to be those of tuberculosis. Still later he was taken ill with what appeared to be pneumonia, while after that he coughed up the tooth Dr. McNeill had pulled.

bation that he is "some mixer." The party return to Red Gap, where Ruggles is introduced to the aristocracy of that thriving town as Col. Ruggles of the English army. With others in Mr. Herz's support will be Louise Closser Hale, Jobyna Howland, Lucille Dalberg, Jessie Ralph, Frederick Burton and George Hassell.

Another Christmas night opening will bring Gabby Deslys to the Globe Theatre in "Stop! Look! Listen!" This musical comedy is the work of Irving Berlin, who wrote the music and lyrics, and Harry B. Smith, author of the book. Manager Charles Dillingham has surrounded Miss Deslys with Harry Picer, Joseph Santley, Frank Lalor, Harry Fox, Doyle and Dixon, Tempest and Sunshine, Blossom Seeley, Florence Morrison, Juliette Johnston, Charles Tucker, Walter Wills and the Hawaiian Octet.

Maude Adams returns to the Empire Theatre "Eter Pan" on Tuesday night. After appearing in this Barrie fantasy for three weeks, Miss Adams will revive "The Little Minister."

At the Theatre Francaise the play for the earlier part of the week will be "Denise," by Dumas, fils. On Friday afternoon "Le Gendre de Monsieur Poirier" will be given, on Friday night "Le Voyage de Monsieur Perrichon," and on Saturday afternoon and night "L'Abbe Constantin."

At the Gaiety Theatre on Monday and Tuesday afternoons the Stage Society will present "The Soul Machine," a so-called psycho-melodrama, by Daniel Garretson of Philadelphia. The play will be acted by Edith Luckett, Helen Robertson, Jane Marbury, Doris Woolridge, Vincent Serrano, Eugene O'Brien, Frederick Beane, Walter Connelley, Tom McGrath and J. K. Hutchinson.

Brieux's "Damaged Goods," presented by Richard Bennett's co-workers, will be the offering at the Lexington Theatre.

"The Girls From Joyland" will be at the Yorkville Theatre.
"What Money Can't Buy," George Broadhurst's romantic play, will be presented by the stock company at the Grand Opera House, Brooklyn.

"GERMANY AT WAR"
AT KEITH THEATRES

The official motion pictures, "Germany at War," will be shown at the Colonial Theatre. George McFarlane, baritone, in a new repertoire of songs; Emma Carus, assisted by Noel Stuart, in songs and dances; Cristeta Goni, a sixteen-year-old Spanish violinist; Ethel Clifton and Brenda Fowler in "The Saint and the Sinner"; Harry Adler and Anna Arline in "An Idea of Their Own"; and George Howell and company in "The Red Fox Trot" constitute the vaudeville bill.

The German war pictures will also be shown at the Alhambra Theatre. Mrs. Langtry in "Ashes," Harry Cooper in "The Mail Carrier," Marguerite Braun in "The Married Ladies' Club," Mullen and George in "The Dying Wish," and Harold Kennedy and Emma Francis in songs and dances, will be additional features.

The Palace Theatre will have three headliners—Nadimova in "War Brides," Adelaide and Hughes in a new programme of dances and Princess Joe Quon Tai of China in popular songs. Others will be Hunting and Frances in "Love Blossoms," the Cameron Sisters in dances and Willard Sims in "Flinder's Furnished Flat."

"SOME BABY" COMES
TO STANDARD THEATRE.

At the Standard Theatre, Broadway, at Ninetieth Street, the attraction will be Zeilah Covington and Jules Simonson's farce, "Some Baby," which had a run of several weeks at the Fulton Theatre. Jefferson De Angellis will be seen in the principal comedy part, while others in the cast will be Winifred Wellington, Edna May Oliver, Jeanette Despreux, Clarence R. Chase, W. Mayne Lynton, Robert Webb Lawrence, Norah O'Connor, Andrew Graver and John Keefe. Matinees Tuesday, Thursday and Saturday.

PHOTOPLAYS.
PARK 89th St. and Columbus Circle, 15 to 50c.
CONTINUOUS, 1.15 to 11 P. M.
GERMANY ON THE FIRING LINE
German Staff Motion Picture
The Strand Theatre
Broadway at 28th Street
GARRICK 30th St., nr. Broadway
Contin. 10 P. M. to 11 P. M. 15 to 50c.
"FIGHTING FOR GERMANY."

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

WILLIAM FOX
Presents

ACADEMY

OF MUSIC
14TH ST., IRVING PL.
PERFORMANCES FROM NOON
UNTIL MIDNIGHT
Four Days—Beginning Sunday

RIVERSIDE

THEATRE
96TH ST. & BROADWAY
MATINEES 10c, 15c
NIGHTS 15c, 25c
Sunday—One Day Only

Commencing Sunday—First Presentation

WILLIAM FARNUM
THE \$100,000 STAR OF THE SCREEN IN

A SOLDIER'S OATH

Such a Story of Love, War and Crime was never
written before. Go see it at once. Dorothy
Bernard is Mr. Farnum's supporting player.

DIRECTED BY OSCAR C. APFEL
SCENARIO BY OSCAR C. APFEL AND MARY MURILLO

MEET ME AT
VITAGRAPH

BROADWAY & 44th ST.
SUNDAY
& EVERY
DAY

MAY
ROBSON
"A Night Out"

THE THIRTEENTH GIRL
15c—25c—50c

TRIANGLE PLAYS

Next Week Beg. Sunday Mat.
De Wolf Hopper in "Don Quixote"
with Frank Keenan, "The Hunt" with Ford Sterling.

Matinees at 2. Evenings at 8.
PRICES—Day Matinees, 15 cts. and 50 cts.
Evenings, 25 cts., 50 cts., 75 cts., \$1 and \$2.
Knickerbocker Theatre
Broadway at 28th Street

Byway, 47th St., noon to 11 P. M.
N.Y. Photo-Play
Superior Program
The Strand Theatre
Broadway at 28th Street
GARRICK 30th St., nr. Broadway
Contin. 10 P. M. to 11 P. M. 15 to 50c.
"FIGHTING FOR GERMANY."

AT FIVE THEATRES!

44TH ST. THEATRE Just West of Broadway

ALSO AT THE
FULTON THEATRE 46th St. West of Broadway

CONTINUOUS 11 A. M. TO 11 P. M.
Prices 25c and 50c—FULL ORCHESTRA

Part of the Receipts of These Exhibitions Go to the French Red Cross Society.

FIGHTING IN FRANCE

These are the French Government Official Motion Pictures taken by Order of the Great General Staff of the French Army for the NATIONAL ARCHIVES and LOANED TO

The World
through E. ALEXANDER POWELL, its War Correspondent. (Mat. Morris Goss)

ALSO this week only at following THEATRES as part of regular matinee and eve. bills

B. F. KEITH'S COLONIAL Broadway & 62d St.
B. F. KEITH'S ALHAMBRA 128th St. & 7th Ave.

IN BROOKLYN
B. F. KEITH'S ORPHEUM 578 Fulton Street

These are the ONLY Motion Pictures Exhibited by Order of the Allied Diplomats at the French Embassy at Washington.

WORLD "WANTS" WORK MONDAY MORNING WONDERS.
IT MAKES LITTLE DIFFERENCE WHAT YOU NEED—

Some folks know Ask your friend

